

# EARL KLUCH ORIGINALS

20 SOLO ARRANGEMENTS



## EARL KLUGH

### The Artist

The sensitivity of an artist can never be hidden. That's what makes Earl Klugh so very special.

This young man from Detroit has remained loyal to the magical sounds of the pure, unencumbered guitar, picking at the nylon strings with an intensity that goes beyond the traditional borders of classification.

Earl has a close relationship to his surrounding community, moving through it and interpreting the groove and lifestyle of his environment. This has helped him build a following that has grown by leaps and bounds, from the Baker's Keyboard Lounge in Detroit—where he started performing solo—to his current status as one of the most highly respected musicians in the world.

The story of Earl Klugh's life is the story of a love for music and a gift for playing. At three years of age, Earl remembers picking out the notes to Eddie Heywood's "Canadian Sunset" on the guitar, doing tunes he got off the radio during the 60's folk boom. Three years later, he heard a record by guitar master Chet Atkins, in which Chet played both melody and chords.

This marked a turning point in Earl's life. He bought close to 30 Atkins' albums and listened to them over and over, teaching himself to play by mimicking what he heard there. In this way, Earl developed his own distinctive finger-picking style, later to be influenced in equal measure by the renowned Laurindo Almeida.

At 15, Earl taught guitar in a Detroit music store.

Famed jazzman Yuseff Lateef heard him there and offered the young musician a chance to record with him. Naturally, Earl accepted.

At 17, he met George Benson, and later joined Benson's band. The interplay between these two premier guitarists resulted in an electrifying total sound, as Benson used his flat-picking style and Earl added texture and a characteristic warmth, expanding his repertoire as he played everything from ballads to bop and the blues.

Earl's next move was to Chick Corea's legendary RETURN TO FOREVER as a replacement for guitarist Billy Connors. It was in RTF that Earl got an education in electronics and developed his searing, high-energy mode of playing.

He worked for several months with Corea, then left to interact with another jazz legend, George Shearing, whose sweeping melodic lines and classical complexity added another element to Earl's musical experience.

After this long and fruitful period of apprenticeship, Earl returned home for introspection, for self-study, for an opportunity to integrate the invaluable skills and knowledge he had gained by his association with some of the greatest names in music. He formed a group called THE TRIO, in Detroit, his home town, and on the basis of tapes made by the group, Earl recorded a debut LP for Blue Note Records.

The rest is history on vinyl...and you've probably listened to all of it.

## RAY VERNINO

### The Arranger

*A native of New Castle, Pennsylvania, Ray Vernino began his studies with the guitar at the age of 12. Since then he has made numerous concert appearances at colleges, universities, and fine arts centers throughout the eastern United States and Canada. He is a member of the faculty of Youngstown State University where he earned both his bachelor's and master's degrees in Music Education. Vernino is also the instructor of guitar at Allegheny College in Meadville, Pennsylvania.*

# EARL KLUGH ORIGINALS

20 SOLO ARRANGEMENTS

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ROTTERDAM

## FOREWORD

To so many guitarists, Earl Klugh represents the finest in style, technique, and creativity. And with this collection, his music is available in printed form for the first time.

"EARL KLUGH ORIGINALS" consists of 20 songs, popularized by Earl on various albums. All of them are Earl Klugh compositions, with the exception of Lode Star, included in this collection as a bonus song written by Earl's close friend and musical associate, Greg Phillinganes.

The arrangements by Ray Vernino are for finger-style guitar and each one has accompanying performance notes.

## I DON'T WANT TO LEAVE YOU ALONE ANYMORE

- A) The grace note in this measure is really a glissando—so slide on the beat.
- B) Try not to use too much pressure with the left hand in this section. You must be able to last several measures.

## ANGELINA

“ANGELINA” is another guitaristically inclined tune from the Earl Klugh repertoire. This piece is from his first album A NEW NOTE PLAYS A BLUE NOTE.

- A) At letter A, try to keep your fingers on the guitar strings when running the thirds up and down the neck.
- B) Letter B represents about the hardest section in this piece. Work on the bar if that's your weakness. The rest will come with practice.

## RAYNA

You will see a lot of righthand indicators in "RAYNA". All of them involve chords of one finality or another. Your goal will be to execute them as smoothly as possible.

- A) At letter A, make sure you play the slurs with a sharp attack while you sustain the bass notes.
- B) Read carefully here. Watch for accidentals.

## DREAM COME TRUE

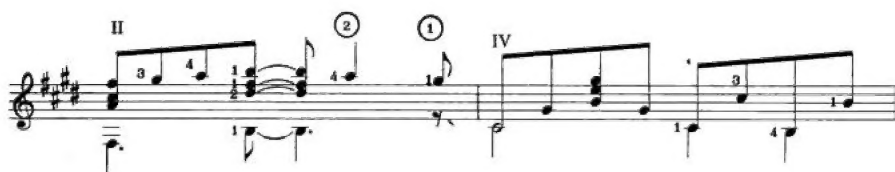
You will find some accented upbeats or chords written on the last half of the beat in "DREAM COME TRUE". When you find one you like, make sure you don't pound it too hard. You never want to scare your listeners away.

- A) Letter A marks the beginning of a temporary modulation, but it isn't long before you're back in the original key.

# I DON'T WANT TO LEAVE YOU ALONE ANYMORE

By  
EARL KLUGH  
GEORGE P. MARTIN  
BILL ALLEN

♩ = 96



4743

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To Coda (B) IX

VII

IV (2) IV

(2) (3) (4) D.S. al Coda

Coda

2nd time rit.



# ANGELINA

By  
EARL KLUGH

$\text{♩} = 138$

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Musical score for guitar, page 9. The score consists of ten staves of music in D major (two sharps). The notation includes various guitar-specific techniques and markings:

- Staff 1:** Standard melodic line with eighth and sixteenth notes.
- Staff 2:** Marked with a circled 'B' and a Roman numeral 'II'. It features a 4-measure rest, followed by eighth notes, and a 4-measure rest with a 4-measure pickup.
- Staff 3:** Continues the melodic line with eighth notes and a 4-measure rest.
- Staff 4:** Marked with a Roman numeral 'IX' and a circled '2'. It includes a 3-measure rest and a 4-measure pickup.
- Staff 5:** Marked with a Roman numeral '3/II'. It features a 4-measure rest and a 4-measure pickup.
- Staff 6:** Continues the melodic line with eighth notes.
- Staff 7:** Continues the melodic line with eighth notes.
- Staff 8:** Continues the melodic line with eighth notes.
- Staff 9:** Continues the melodic line with eighth notes.
- Staff 10:** Ends with a double bar line. The tempo markings 'ritard' and 'diminuendo' are placed below the staff.

The score includes various guitar-specific techniques and markings, such as fingerings (1, 2, 3, 4), rests, and dynamic markings.

## RAYNA

By  
EARL KLUGH

♩ = 84

II

IV

VII

6

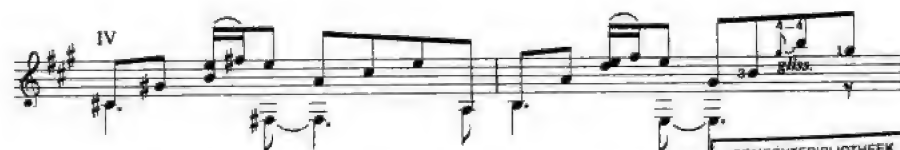
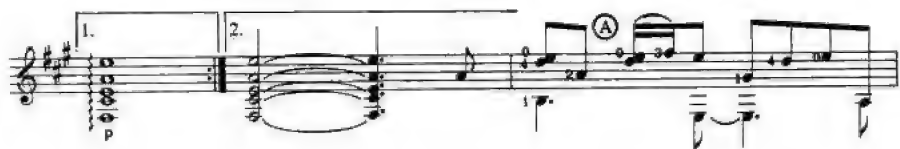
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GEMEENTEBIBLIOTHEEK  
ROTTERDAM



# DREAM COME TRUE

By  
EARL KLUGH

$\text{♩} = 84$

2  $\text{p}$

$\text{p}$   $\text{m}$   $\text{p}$   $\text{p}$   $\text{m}$   $\text{i}$

$\text{m}$   $\text{a}$   $\text{m}$   $\text{i}$

VII

4  $\text{p}$   $\text{p}$   $\text{p}$

11

*To Coda*

1 2 4  $\text{p}$   $\text{a}$   $\text{m}$   $\text{i}$

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[illegible]

## ALICIA

I chose three sharps as the key for "ALICIA", but I'm not at all convinced that this song belongs or fits within a certain key. I would prefer to believe that "ALICIA" has the potential for several key signatures, but for the sake of not having to write an exorbitant amount of accidentals, three sharps works out just fine, thank you.

## LODE STAR

This arrangement of "LODE STAR" will test your musical skills in the areas of mood and tempo. The two must work hand-in-hand in order for this piece to be effective.

- A) The first eight measures are marked *ad lib alla recitativo*. In other words, play at your leisure and please, I emphasize the word leisure. If you are familiar with opera, try to mimic one of the soloists as they draw out one of their recitatives. Enough said.
- B) The fermatas (bird's eyes) are written in so that you can take advantage of them. There is no special time limit on the chords with the fermatas.
- C) Make clean shifts on the jumping thirds in these measures. Leave your fingers on the string in between shifts.
- D) It may get a little cramped up here in the tenth position, so use just enough of your barring finger to cover the g on the fifth string.
- E) End as you began.

## MAYAGUEZ

- A) I inserted staccato marks in the opening four bars of this piece. Keep the notes as short as possible.
- B) Read carefully at letter B, watching for upbeat harmonic changes and accidentals.
- C) Drag your ring finger back across the string as indicated.

## KARI

"KARI" is another song taken off the ONE ON ONE album by Earl Klugh and Bob James.

You should have little or no problem getting this piece to sound like the album version even at a slow tempo.

Please remember to keep a constant tempo when going into the quarter note triplets in the second half of this arrangement.



## ALICIA

By  
EARL KLUGH

♩ = 116

3-3

1

11

3

5

3-3

4

1

2

IV

To Coda

1.

2.

V1

3

1

1

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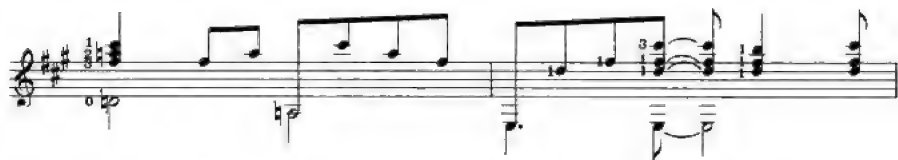
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*D.S. al Coda*



# LODE STAR

19

By  
GREG PHILLINGANES

Ad Lib alla Recitative

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III

(C)

The musical score consists of eight staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). It features a series of eighth-note patterns with dynamic markings 'p' (piano) and fingerings 'i m' and 'p'. The second staff continues the eighth-note patterns with fingerings '1 2 3 4' and '1 2'. The third staff introduces a new pattern with 'i m a i m' and 'p' markings. The fourth staff continues with 'i m a i m' and 'p' markings, and includes a '2-2' fingering. The fifth staff is marked 'III' and features a key signature change to G major (one sharp) and a common time signature. It includes a '4 3' fingering and a circled '2'. The sixth staff continues the eighth-note patterns. The seventh staff continues the eighth-note patterns. The eighth staff is marked 'III' and features a '2-2' fingering and a '1-1' fingering. The bottom left corner of the page is numbered '4743'.



By  
EARL KLUGH

The musical score for 'The Rose Tree' is presented in four systems. The first system includes a tempo marking of 126 and a circled 'A' indicating the first ending. The second system features a circled '2' above the staff. The third system is marked with a circled 'B' and a 'VI' above the staff. The fourth system is marked with a circled 'II' above the staff. The score concludes with a circled '5' at the end of the final measure.

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VIII

VI



C

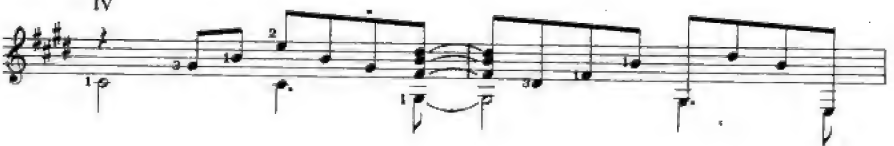
IX



II



IV



II



# KARI

By  
EARL KLUGH

$\text{♩} = 152$

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This page contains nine staves of musical notation in D major (one sharp). The notation includes various musical symbols such as treble clefs, key signatures, notes, rests, and fingerings. The piece concludes with a double bar line and a repeat sign.

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## SPANISH NIGHT

"SPANISH NIGHT" is a cross between a lullaby and a Spanish love song. There is an ideal relationship between the melodic content and harmonies used that really make this tune a pleasure to listen to, as well as play.

- A) At letter A, there is a quick shift in the left hand that must be practiced.
- B) Try to play this piece as evenly and consistently as possible. Legato all the way.

## DR. MACUMBA

"DR. MACUMBA" is one of those Latin fireball-type pieces. All the single-note passages in this piece are played short (staccato), especially the first four bars.

- A) Watch out for the three-four bar at letter A. The grace notes in this measure can be interpreted as 16th note triplets, if that makes the counting easier.
- B) At letter B, I put my second finger on the note B on the fifth string. Of course you do not play this note, but to avoid accidentally playing the open A string by mistake, it makes good sense to give it a try.
- C) At letter C, I want you to drag your ring finger down across the middle three strings.
- D) A lot of snap here on the 32nd notes.



# × SPANISH NIGHT

By  
EARL KLUGH

♩ = 138

Musical score for "Spanish Night" by Earl Klugh. The score is written for guitar on a single staff in G major (one sharp) and 4/4 time. It consists of seven lines of music. The first line starts with a treble clef and a key signature of one sharp (F#). The tempo is marked as quarter note = 138. The score includes various musical notations such as eighth notes, quarter notes, and chords. There are several circled numbers (1, 2, 3) indicating specific measures or techniques. The piece ends with a double bar line and repeat dots.

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To Coda

Musical score in G major (one sharp). The score consists of eight staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The music features various rhythmic patterns, including triplets and slurs. The second staff contains a triplet of eighth notes. The third staff includes a triplet of eighth notes and a slur. The fourth staff features a slur and a triplet of eighth notes. The fifth staff includes a slur and a triplet of eighth notes. The sixth staff includes a slur and a triplet of eighth notes. The seventh staff includes a slur and a triplet of eighth notes. The eighth staff includes a slur and a triplet of eighth notes.

The score includes several musical markings:

- Triplet markings:** Circled numbers 1, 2, 3, 4, 5, and 6 are placed above specific notes.
- Slur markings:** Slurs are placed over groups of notes, indicating phrasing.
- Dynamic markings:** The marking *p* (piano) appears below the seventh staff.
- Section markings:** Roman numerals IV, VII, IX, and A are placed above the staves.
- Instructions:** "To Coda" at the top right and "D.S. al Coda" at the bottom right.
- Coda:** A Coda symbol is placed at the end of the eighth staff.



# DR. MACUMBA

By  
EARL KLUGH

$\text{♩} = 108 - 112$

VII

1 a i p a i m p

(A) (3) (2) II

p a i p a i m p

II (2)

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GEMEENTEBIBLIOTHEEK  
ROTTERDAM



## IF IT'S IN YOUR HEART (It's In Your Smile)

"IF IT'S IN YOUR HEART (It's In Your Smile)" is kind of a finger-picking blue grass arrangement. Always remember to keep the arpeggios flowing by making smooth chord transitions.

- A) Read carefully through this section and watch for the accidentals.

## THIS TIME

"THIS TIME" should be played with a crisp or sharp sense of rhythm.

- A) At letter A, there is a gliss. indicated. Make sure you slide your third finger to the c sharp with the gliss being played on the beat.
- B) At letter B, I want you to hammer the grace note b to the c sharp. This grace note should also be played in time, but on the upbeat.
- C) Play this grace note as you previously played at letter B.

## LIVING INSIDE YOUR LOVE

Syncopation as well as several harmonic changes are quite prevalent in "LIVING INSIDE YOUR LOVE". Outside of the first four measures, there are no repeats written in. I'm leaving that up to you.

- A) At letter A, watch for the accidentals on the note g. There are two changes in this measure.

Follow the bar markings in this arrangement closely. It should facilitate things for you as well as insure a sustained sound.



# IF IT'S IN YOUR HEART (It's In Your Smile)

By  
EARL KLUGH

$\text{♩} = 116$

0 a i m p 3 3

2 0 0 1 a i m 3 1 3 4 2 0

3 p a i m 2

3 2 0 3 4 0

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To Coda



VI



II



D.C. al Coda



Coda

Musical score for the Coda section, measures 4743-4748. The score is written for a single melodic line on a treble clef staff. The key signature is one flat (B-flat). The time signature is common time (C). The notation includes various rhythmic values (quarter, eighth, and sixteenth notes) and rests. The section concludes with a double bar line and a repeat sign.

VII

4743



4743 *rit.*

[illegible]

The first system of the musical score for 'The Rose Tree' is written on a single staff. It begins with a treble clef, a key signature of three sharps (F#, C#, G#), and a common time signature (C). The melody consists of eighth and sixteenth notes, with some notes beamed together. There are several rests and a final double bar line at the end of the system.

The first system of musical notation for 'The Rose Tree' is written on a single staff. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody starts with a quarter rest, followed by a quarter note G4, an eighth note A4, and a quarter note B4. This is followed by a quarter note A4, a quarter note G4, and a quarter note F#4. The melody then continues with a quarter note E4, a quarter note D4, and a quarter note C4. The system ends with a quarter note B3, a quarter note A3, and a quarter note G3. There are various musical notations including slurs, ties, and fingerings (e.g., 1, 2, 3, 4) throughout the system.

The first system of the musical score for 'The Rose Tree' is shown. It consists of a treble and bass staff. The treble staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody starts with a quarter note G4, followed by an eighth note A4, and then a quarter note B4. The bass staff begins with a bass clef and a common time signature (C). The bass line starts with a half note G3, followed by a half note F3. The system concludes with a double bar line. Above the treble staff, there are circled numbers 1 and 2, and a circled letter C. Above the bass staff, there is a circled letter B. The system is labeled with Roman numerals IV and II above the final measures.

4743

To Coda



IX



IV



D.S. al Coda



Coda



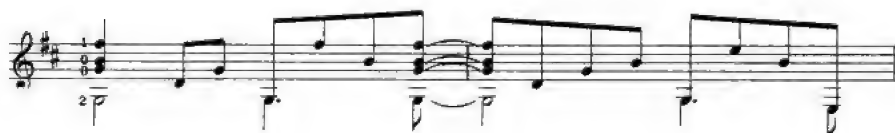
# LIVING INSIDE YOUR LOVE

By  
EARL KLUGH  
DAVE GRUSIN

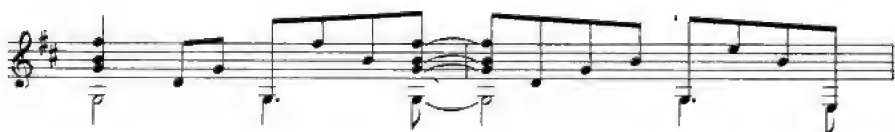
$\text{♩} = 132$



II



II



II



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Musical notation for guitar, featuring various techniques and fingerings. The notation includes:

- Staff 1: Melodic line with natural harmonics (0), fretted notes (1, 2, 3, 4), and fingerings (1, 2, 3, 4). Includes a dynamic marking 'p' and a circled number 1.
- Staff 2: Melodic line with natural harmonics (0), fretted notes (1, 2, 3, 4), and fingerings (1, 2, 3, 4). Includes a dynamic marking 'p' and a circled number 2.
- Staff 3: Melodic line with natural harmonics (0), fretted notes (1, 2, 3, 4), and fingerings (1, 2, 3, 4). Includes a dynamic marking 'p' and a circled number 3.
- Staff 4: Melodic line with natural harmonics (0), fretted notes (1, 2, 3, 4), and fingerings (1, 2, 3, 4). Includes a dynamic marking 'p' and a circled number 4.
- Staff 5: Melodic line with natural harmonics (0), fretted notes (1, 2, 3, 4), and fingerings (1, 2, 3, 4). Includes a dynamic marking 'p' and a circled number 5.
- Staff 6: Melodic line with natural harmonics (0), fretted notes (1, 2, 3, 4), and fingerings (1, 2, 3, 4). Includes a dynamic marking 'p' and a circled number 6.
- Staff 7: Melodic line with natural harmonics (0), fretted notes (1, 2, 3, 4), and fingerings (1, 2, 3, 4). Includes a dynamic marking 'p' and a circled number 7.
- Staff 8: Melodic line with natural harmonics (0), fretted notes (1, 2, 3, 4), and fingerings (1, 2, 3, 4). Includes a dynamic marking 'p' and a circled number 8.

## HEART STRING

Creating an arrangement of "HEARTSTRING" was not an easy task for me. Rhythmic figures, chords, notes were just flying everywhere on the record, so what you are about to play is an amalgamation of what I thought might best be represented on one guitar.

- A) Try to create an even slur with your little finger in the left hand in this first measure. You will also need the same effect from your second finger in measure two.
- B) At letter B, you must drag your ring finger down the strings (in rhythm). This is a technique used in some classical guitar pieces, but more often found in the flamenco idiom.
- C) Practice this stretch until it is smooth. You will like the end result when it has been learned.



## I'LL NEVER SEE YOU SMILE AGAIN

"I'LL NEVER SEE YOU SMILE AGAIN" is recorded on Earl Klugh and Bob James' ONE ON ONE album. Try to maintain a light touch on the melody and always remember to keep the music flowing. I've indicated a tempo of half note=84, so be patient if it takes a while to achieve that pace.

- A) At letter A, try slapping the bass note F against the guitar neck with your thumb in the right hand. You don't want any hardcore disco stuff, just a gentle crisp wap will do.
- B) Here's a C13th for all you jazz chord lovers.

## CRY A LITTLE WHILE

Try to be as gentle as you can when playing "CRY A LITTLE WHILE". If you can keep the slurs even and of course in rhythm, I have no doubt that you will be successful when playing this piece.

- A) At letter A, you will see a grace note played with the fourth finger. I want the note d played on the beat and then you are to slide up to the e.

One final suggestion—This piece ends the way it begins, so try to get it right the first time.

# HEART STRING

By  
EARL KLUGH

♩ = 80 (A)

4743

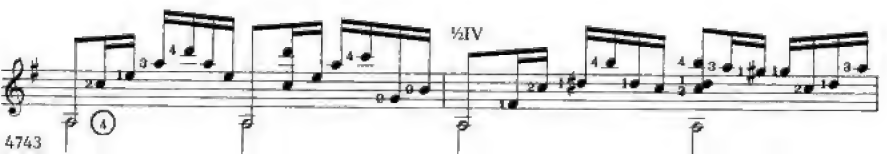
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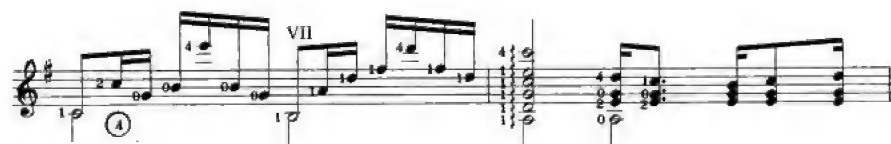
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# I'LL NEVER SEE YOU SMILE AGAIN

47

By  
EARL KLUGH

$\text{♩} = 84$

③ ② VIII

III

GEMEENTEBIBLIOTHEEK  
ROTTERDAM

III

①

To Coda

4743

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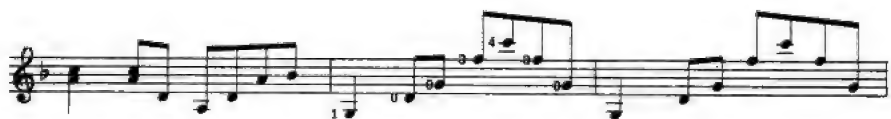




*D.S. al Coda* 

 Coda





A handwritten musical score consisting of six staves. The notation is in treble clef with a key signature of one flat (B-flat). The first staff contains a series of eighth and sixteenth notes, mostly beamed together, with a few quarter notes. The second staff features more complex rhythmic patterns, including triplets and sixteenth-note runs. The third staff includes a triplet of eighth notes. The fourth and fifth staves continue the melodic and rhythmic development. The sixth staff concludes the piece with a double bar line and a repeat sign. The number '4743' is written in the bottom left corner.

4743

# CRY A LITTLE WHILE

By  
EARL KLUGH

Moderately

The musical score for "CRY A LITTLE WHILE" by Earl Klugh is presented in a single system with six staves. The key signature is two sharps (F# and C#). The tempo is marked "Moderately". The notation includes various fingerings (1, 2, 3, 4, 0) and triplets (marked with a '3' and a circled number). The score is divided into sections by repeat signs and section markers: 'II' appears at the beginning of the second and third staves, 'IX' appears at the beginning of the fourth staff, and 'To Coda' is marked with a double bar line and a circle containing a cross at the start of the fifth staff. The final staff concludes with a double bar line and repeat dots.

4743

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VII

(A)

IX

II

D.S. al Coda

Coda

IX

4743

Hi.

Detailed description of the musical score: The score is written in treble clef with a key signature of two sharps (F# and C#). It consists of six systems of music. The first system, labeled 'VII', has a circled 'A' above a bracketed sequence of notes (4, 4, 3, 2, 4). The second system, labeled 'IX', has a circled '3' below a bracketed sequence of notes. The third system, labeled 'II', has a circled '3' below a bracketed sequence of notes. The fourth system, labeled 'IX', has a circled '3' above a bracketed sequence of notes. The fifth system, labeled 'Coda', has a circled '3' above a bracketed sequence of notes. The sixth system, labeled 'IX', has a circled '3' above a bracketed sequence of notes. The score ends with a double bar line and a 'Hi.' marking.

## AMAZON

"AMAZON" is an excellent arpeggio study for the intermediate student. Along with showing control in the right hand, the performer must also be able to demonstrate the ability to hold down several consecutive bar chords in measures 5—8.

- A) At letter A, the piece takes on a new look. Instead of the arpeggio, you are playing bar chords stemming from the relative major key and then switching back to the original key, d minor. I wrote the glissandos in during this section to try to eliminate some of the confusion.

Lots of practice, O.K.?

## JULIE

- A) Begin this piece with an even flowing arpeggio then continue to play in this manner.
- B) Letter B is a hammer-on slur utilizing a D major chord.
- C) Another hammer-on Bm7.
- D) Letter D is probably the hardest section to play. Watch for fingerings and position indications.

## SWEET RUM AND STARLIGHT

"SWEET RUM AND STARLIGHT" has a Caribbean flavor to it. I would suggest that you play this arrangement always trying to stay with the Latin folk song sound.

- A) Try playing the first four measures staccato. I left out the staccato markings in case another interpretation changes your mind.
- B) A good deal of seventh position marking is indicated in this section.

## CATHERINE

Don't let the key signature of this arrangement scare you. B major is a beautiful sounding key on the guitar.

- A) At letter A, you will be playing a repetitive three-note combination in the right hand. Try to achieve a balanced sound without having one or two notes of the chord stick out more than they should. This same right hand figure will occur several other times throughout this piece.
- B) At letter B, there is a gliss. written in. Always play this on the beat.
- C) Read carefully here. Watch for the accidentals.

# AMAZON

By  
EARL KLUGH

$\text{♩} = 108$



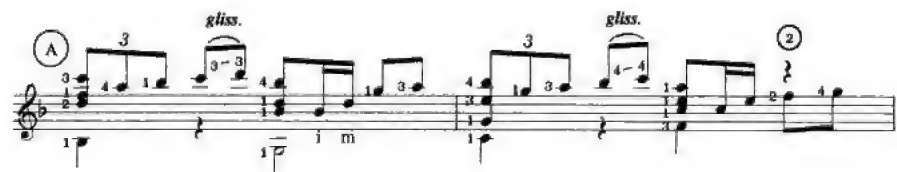
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# JULIE

By  
EARL KLUGH

♩ = 104

(A) (2) (4) (3) (1)

p

(B) 0 2 3-3 (2) (C)

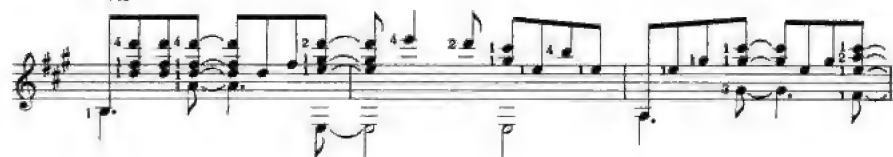
3

IX

(D) 4-4 (5)

4743

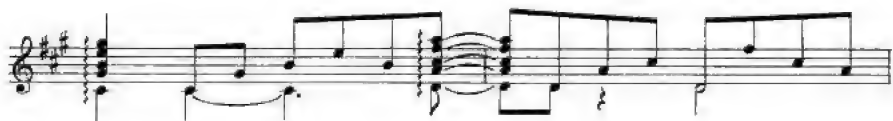
VII



IX

2.  
IV

V



$\downarrow = 138$

Musical score for "The Rose Tree" in G major. The score is written for a treble and bass staff. The key signature is one sharp (F#), and the time signature is common time (C). The piece begins with a treble staff marked with a circled 'A' and a key signature change to G major. The bass staff starts with a key signature change to G major. The score includes various musical notations such as chords, triplets, and fingerings. The piece is divided into two main sections, VII and VIII, separated by a dashed line. The score concludes with a final chord in the treble staff.

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Musical notation for a piece in D major, featuring ten staves of music. The notation includes various chords (VII, IV, II), fingerings (1-4, 3-4, 1-2, 3-4), and articulation marks (accents, slurs). The lyrics "a mi p" are written under the notes on the seventh staff. The piece concludes with a double bar line and a final chord.

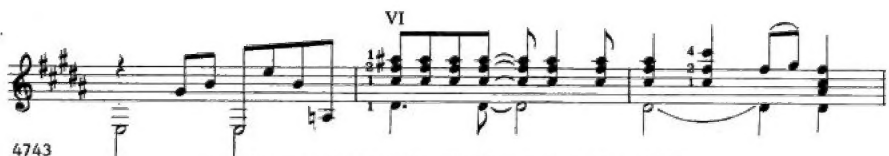
4743

## CATHERINE

By  
EARL KLUGH

♩ = 116

II



4743

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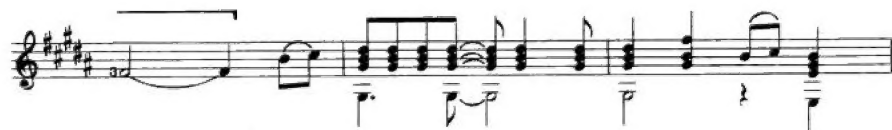
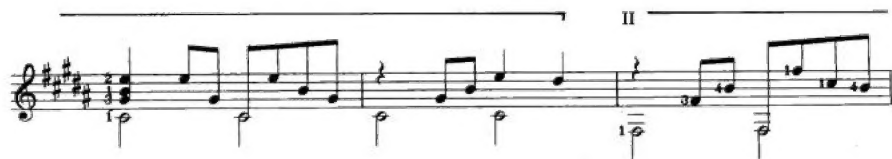
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# EARL KLUGH ORIGINALS

20 SOLO ARRANGEMENTS

CONTAINS:

**JULIE • DREAM COME TRUE • RAYNA  
LODE STAR • ANGELINA • SPANISH NIGHT  
I'LL NEVER SEE YOU SMILE AGAIN • ALICIA  
CATHERINE • SWEET RUM AND STARLIGHT  
IF IT'S IN YOUR HEART (It's In Your Smile)  
AMAZON • THIS TIME • MAYAGUEZ  
DR. MACUMBA • CRY A LITTLE WHILE • KARI  
HEART STRING • LIVING INSIDE YOUR LOVE  
I DON'T WANT TO LEAVE YOU ALONE  
ANYMORE**

To so many guitarists, Earl Klugh represents the finest in style, technique, and creativity. And with this collection, his music is available in printed form for the first time.

"EARL KLUGH ORIGINALS" consists of 20 songs, popularized by Earl on various albums. All of them are Earl Klugh compositions, with the exception of Lode Star, included in this collection as a bonus song written by Earl's close friend and musical associate, Greg Phillinganes.

The arrangements by Ray Vernino are for finger-style guitar and each one has accompanying performance notes.

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